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THE INTERPRETATIVE TRADITION OF HYMNS IN ATHONITE MONASTICISM

DIVERSITY AND UNITY. A FIRST APPROACH.

My communication will present the preliminary results of research that began with the writing of my doctoral dissertation and is still underway. This research is related to the documentation of the variety and the particular traits that mark the style of Mount Athos as it is recorded in manuscript codices of music¹ and as orally transmitted from the 19th century to the present day by means of extant audio recordings². The purpose of this communication is to

1 For the music codices of Mt Athos, see the basic works: Gr. Stathis, *Tὰ χειρόγραφα βυζαντινῆς μονοικῆς Ἅγιον Ὀρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων καδίκων βυζαντινῆς μονοικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ιερῶν μονῶν καὶ σκητῶν τοῦ Ἅγιον Ὀρούς*, τόμ. Α', [Μονὲς Εηροποτάμου, Δοχειαρίου, Κωνσταμονίου], IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Αθῆναι 1975 [henceforth: Stathis, *Catalogue Mount Athos 1*]; idem, *Tὰ χειρόγραφα βυζαντινῆς μονοικῆς Ἅγιον Ὀρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων καδίκων βυζαντινῆς μονοικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ιερῶν μονῶν καὶ σκητῶν τοῦ Ἅγιον Ὀρούς*, τόμ. Β', [Μονὲς Εενοφώντος, Παντελεήμονος, Σίμωνος Πέτρος, Γερηγορίου, Διονυσίου], IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Αθῆναι 1976 [henceforth: Stathis, *Catalogue Mount Athos 2*]; idem, *Tὰ χειρόγραφα βυζαντινῆς μονοικῆς – Ἅγιον Ὀρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων καδίκων βυζαντινῆς μονοικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ιερῶν μονῶν καὶ σκητῶν τοῦ Ἅγιον Ὀρούς*, τόμος Γ' [Μονὲς Αγίου Παύλου, Κουτλουμούσιου, Καρακάλλου, Φιλοθέου, Σταυρονικῆτα, Ἰβήρων], IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Αθῆναι 1993 [Henceforth: Stathis, *Catalogue Mount Athos 3*]; Sebastian Barbu-Bucur, *Manuscripte muzicale Românești de la Muntele Athos*, Editura Muzicală București 2000.

2 Some representative “historical recordings” from Mt Athos: recordings by ethnomusicologist Laura Boulton Laura Boulton: Collection of Byzantine and Orthodox Musics: <http://oasis.lib.harvard.edu/oasis/deliver/~mus00001> [14-12-2011]; *Ἀκολούθια τοῦ Οοίου Σίμωνος* (Βινύλιο, κασσέτα καὶ cd), Φάλλει Χορδὸς Ἀγιορείτων Πατέρων, Ἅγιον Ὀρος, Ιερὰ Μονὴ Σίμωνος Πέτρος, Ἐπιμέλεια Γρ. Στάθη, Αθῆναι 1981; “*Ὑμνοι μὲ τὸν π. Διονύσιο Φιρφιοή Πρωτογάλτη Πρωτάτου*” (Κασσέτα, cd), no 1, “*Ἐκδοση Ἐλληνικῆς Βυζαντινῆς Χορωδίας*” 1983; “*Ὑμνοι μὲ τὸν π. Διονύσιο Φιρφιοή Πρωτογάλτη Πρωτάτου*” (Κασσέτα, cd), no 2, “*Ἐκδοση Ἐλληνικῆς Βυζαντινῆς Χορωδίας*” 1984; “*Ὑμνοι μὲ τὸν π. Διονύσιο Φιρφιοή Πρωτογάλτη Πρωτάτου*” (Κασσέτα, cd), no 3, “*Ἐκδοση Ἐλληνικῆς Βυζαντινῆς Χορωδίας*” 1986; *Ἄγρυπνία στὸ Ἅγιον Ὀρος (1983) Έργη τῶν Εισοδίων (CD)*, Σπάνια Ζωντανὴ Ἁχογράφηση τοῦ 1982. Φάλλουν Δανιηλαῖοι, Θωμάδες, π. Παντελεήμων Κάρτσωνας π.ά.

show, at an initial level, the diversity of the tradition of Mount Athos tradition and the coexistence, under the same umbrella, of various expressions of recording and interpreting sacred chants. This coexistence does not amount to mutual cancellation, but to a common course and unity both on a local level and more broadly.

Literature on psaltic art on Mount Athos is very rich³ and in recent years it has constantly grown thanks to the addition of audio material from the contemporary psaltic tradition⁴. I will, however, make a remark that gave me the

³ Έκδοση Θεοφιλαίων-Σκήτης Άγ. Αννης Άγ. Όρους 2007; Αγιορείτες ψάλτες Ι. Μ. Βατοπαιδίου, σειρά 10 cd, Έκδοση Ι. Μ. Βατοπαιδίου 2010. Very important historical recordings of Athonite chanters are found in published CD sets, accompanied by booklets with commentaries on the compositions: *Μνημεῖα Ἐκκλησιαστικῆς Μουσικῆς, Ἀρχείον Ἐκκλησιαστικῆς Μουσικῆς καὶ Σύμμεικτα Ἐκκλησιαστικῆς Μουσικῆς* που εκδίδονται από το Κέντρο Ερευνών και Εκδόσεων, με διευθυντή τον Μανόλη Χατζηγιακούμη, βλ. *Κέντρον Ερευνών και Εκδόσεων*: <http://www.e-kere.gr> [15-12-2011]. Finally, we must not ignore the contribution of various websites whose owners or members provide historical recordings of important Athonite cantors. The best-known Greek sites, which enjoy the widest possible publicity among cantors, are: www.analogion.com, with the “Psaltologon” forum, www.psaltiri.org, www.symbole.gr, etc.

⁴ The following are some representative works on the chanting tradition of Mt Athos: Gr. Stathis, «Η ψαλτική τέχνη στὸ Ἅγιον Ὄρος. Η σπουδαιότητα μεριών ἀγιορειτικῶν χειρογράφων», *Ἐποπτεία* (Δεκέμβριος 1984) 1236 – 1241; idem, «Ἀγιορειτικὴ μελουργία», *Πρακτικὰ Διεθνούς Συμποσίου: Τὸ Ἅγιον Ὄρος χθές – σήμερα – αὔριο*, Θεσσαλονίκη 29 Οκτωβρίου – 1 Νοεμβρίου 1993, Θεσσαλονίκη 1996, σσ. 291 – 310; idem, «Ἀγιορειτικὴ ψαλτικὴ παράδοση», *Μέγαρο Μουσικῆς Ἀθηνῶν* 1996 – 1997; Κύκλος Ἑλληνικῆς Μουσικῆς: *Οἱ Ἡχοὶ τ’ οὐρανοῦ. Ἀγιορείτες μελουργοί «παλαιοὶ τε καὶ νέοι» Μελουργοί τοῦ 18^{ου} αἰώνα· Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος – Ιάκωβος Πρωτοψάλτης ὁ Βυζαντίος*, Αθήνα 1996, σσ. 3 – 21; idem, «Τὰ μουσικὰ χειρόγραφα», *Ιερὰ Μεγίστη Μονὴ Βατοπαιδίου: Παράδοση - Ιστορία - Τέχνη*, τόμ. Β', Ἅγιον Ὄρος, 1996, σσ. 598 – 604; idem, «Ἀγιορειτικὴ μελουργία, κωδικογραφία καὶ ψαλτικὴ τέχνη», *Θησαυροί τοῦ Ἅγιον Ὄρους* (συλλογικὸς τόμος), Θεσσαλονίκη 1997, σσ. 555 – 558; idem, «Χειρόγραφα Βυζαντινῆς Μουσικῆς», *Παρονοσία Μονῆς Δοχειαρίου, Μονὴ Δοχειαρίου, Ἅγιον Ὄρος* 2000, σσ. 267-274; idem, «Μουσικὰ χειρόγραφα τοῦ Ἅγιου Ὄρους τῆς ἐποχῆς τῶν Παλαιολόγων ασξα-αννγκ», *Πρακτικὰ Β' Διεθνούς Συμποσίου γιὰ τὴ Μακεδονία: Ἡ Μακεδονία τῶν Παλαιολόγων, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης*, Θεσσαλονίκη 2002, σσ. 661-668; Em. Giannopoulos, «Η συμβολὴ τῶν ἀγιορειτῶν Πατέρων στὴν Ψαλτικὴ Τέχνη στὰ τέλη τοῦ 18^{ου} καὶ τὶς ἀρχὲς τοῦ 19^{ου} αἰ.», *Εισήγηση στὸ Β' Διεθνὲς Συμπόσιο Ἅγιον Ὄρος: Πνευματικότητα καὶ Ὁρθοδοξία – Τέχνη*, Θεσσαλονίκη 11 – 13 Νοεμβρίου 2005, Έταιρεία Μακεδονικῶν Σπουδῶν (Μακεδονικὴ Βιβλιοθήκη, ἀρ. 102), Θεσσαλονίκη 2006, σσ. 55 – 69; G. Zisis, *Κοσμᾶς Ἰβηρίτης καὶ Μακεδών, Δομέστικος τῆς Μονῆς τῶν Ἰβήρων*, IBM [Μελέται 13], Αθήνα 2007; K. Karagounis, «Μάγνητες ἑκπρόσωποι τῆς Ψαλτικῆς Τέχνης στὸ Ἅγιον Ὄρος καὶ ἀγιορειτικὲς ἐπιδράσεις στὴν Ψαλτικὴ Παράδοση τῆς Μαγνησίας», *Θεσσαλικὸς Ἡμερολόγιο* 52 (2007) 337-350.

⁴ Many recordings of modern Athonite Fathers have seen the light of publicity. Here I give some representative examples, without wishing to overlook those which are less known or out of print: **Docheiarion Monastery: Ἀνθολογία "Υμνων ἑορτῆς Ἀρχαγγέλων,**

incentive for the present study. Whereas the material is extremely rich as far as publications and audio recordings are concerned, studies that deal thoroughly and in detail with morphological analysis of the production of Mount Athos are few⁵. Some of them approach the subject from a historical viewpoint,

ψάλλουν οι μοναχοί Αντίτας καὶ Αμφιλόχιος, Ιερά Μονή Δοχειαδίου, 1992 (Κασσέτα); **Vatopaidion Monastery**: *Ύμνοι τῶν Χριστογέννων - Βατοπαιδινὴ Μονακὴ Βίβλος Α'* Ψάλλει χορὸς Βατοπαιδινῶν Πατέρων, (Βιβλίο καὶ CD), Ι. Μ. Βατοπαιδίου, 1996; *Η Θεία Λειτουργία Ἅγιον Ιωάννου τοῦ Χρυσοστόμου* (Ζωντανὴ Ἡχογράφηση), Ψάλλει Χορὸς Βατοπαιδινῶν Πατέρων, (Βιβλ.+2CD), Ι. Μεγίστη Μ. Βατοπαιδίου, 2008; *Ἄγιορείτικη Ἀγρυπνία στὴ Μνήμη τοῦ Ἅγιον Ιωάννου Χρυσοστόμου* (6 CD's), Ι. Μεγίστη Μ. Βατοπαιδίου, 2008; **Hilandarion Monastery**: *Consonances of the Hilandar praise: Monastery of Hilandar, The Entrance of the Theotokos into the Temple*, 1999. Recording from the all-night vigil for the Main Feast of the Monastery of Hilandar, Monastery of the Hilandar, 2001; **Xenofontos Monastery**: *Χίλιετηρις Ιερᾶς Μονῆς Ξενοφώντος 998-1998* (2CD), Ι. Μ. Ξενοφώντος, Ἅγιον Ὁρος, 1998; **Simonos Petras Monastery**: *Ψαλτήριον Τερπνόν*, Ψάλλουν οι Μοναχοὶ τῆς Σιμωνόπετρας (κασσέτα, CD), Ι. Μ. Σίμωνος Πέτρας 1990; *Ἐσπερινός*, Ψάλλουν οι Μοναχοὶ τῆς Σιμωνόπετρας, Ι. Μ. Σίμωνος Πέτρας 1999; *Ύμνοι Θείας Λατρείας, Hymns of Holy Workship*, Ψάλλουν οι μοναχοὶ τῆς Σιμωνόπετρας, The monks of Simonopetra are chanting, (CD), Ι. Μ. Σίμωνος Πέτρας, 2008; **Holy Cell of the Apostle Thomas-Skete of St Anne**: *Ύμνοι Χριστογέννων*, Ψάλλει ἡ Ἀδελφότης Θωμάδων (CD), Ἀδελφότης Θωμάδων-Ι. Κ. Ἀποστόλου Θωμᾶ, 2006; *Ύμνοι Ἀκολουθίας Ἅγιον Ἐνδόξου Ἀποστόλου Θωμᾶ, Ἐσπερινός-Ορθρος*, Ψάλλει ἡ Ἀδελφότης Θωμάδων (CD), Ἀδελφότης Θωμάδων-Ι. Κ. Ἀποστόλου Θωμᾶ, 2006-*Ἀγρυπνία Κοιμήσεως Θεοτόκου Ι. Μ. Ιβῆρων*, Ὁρθρος-Θεία Λειτουργία, Ψάλλει ἡ Ἀδελφότητα τῶν Θωμάδων, (CD 4), Ἀδελφότης Θωμάδων-Ι. Κ. Ἀποστόλου Θωμᾶ, 2006; **Holy Hut of St George-Skete of St Anne**: *Διάφοροι Ἐκκλησιαστικοὶ ύμνοι* (Ζωντανὲς ἥχογραφῆσεις), π.· Παντελεήμων Κάρτσωνας (κασσέτα), Καλύβη Ἅγ. Γεωργίου Ἅγιον Ὁρος, 1995; *Ύμνοι ἀπὸ τὴν Ἀκολουθίαν τοῦ Ἅγιου Μεγαλομάρτυρος Γεωργίου του Τροπαιοφόρου, π. Παντελεήμων Κάρτσωνας* (CD), Καλύβη Ἅγ. Γεωργίου Ἅγιον Ὁρος, 2001; **Holy Hut of the Assumption of the Theotokos - Little Skete of St Anne**: *Ἀφιέρωμα - In Memoriam*, Ψάλλουν, Γέρων Σπυρίδων Μικρογιαννανίτης, Λικουδόνγος Ἀγγελόπουλος (CD), Ιερὰ Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἅγια Ἄννα, 2006; *Ο Μικρὸς Παρακλητικὸς Κανόνας ὃπως ψάλλεται στὸ Ἅγιον Ὁρος, The little paraklisis as chanted in Mt. Athos* (Ζωντανὴ ἥχογραφηση, cd), Αθωνικὰ Μελίσματα, Ιερὰ Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἅγια Ἄννα; *Ἀπάνθισμα Ἀγιορειτικῆς Ἀγρυπνίας* (ἀπὸ τὴν Ἀκολουθία τῶν Ἅγιων Διονυσίου τοῦ Ρήτορος καὶ Μητροφάνους): μέλη ἀπὸ τὸν ἐσπερινὸν καὶ τὸν ὅρθρο (Ζωντανὴ ἥχογραφηση, cd), Αθωνικὰ Μελίσματα, Ιερὰ Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἅγια Ἄννα.

5 Some studies which refer to the Athonite style and provide a structural analysis of Athonite compositions: Ant. Alygizakis, «Ιωάσαφ Διδάσκαλος Διονυσιάτης (α' ἥμισυ ιθ' αἰώνος-1866): Κείμενα-Μορφολογικὴ ἀνάλυση», πείμενο στὸ βιβλίδιο ποὺ συνοδεύει το cd *Ιωάσαφ Διδάσκαλος Διονυσιάτης: Ἀσματα Θ. Λειτουργίας: Μονακοὶ Θησαυροὶ Ἅγιον Ὁρονς*. Ψάλλει ἡ Πανεπιστημιακὴ Βυζαντινὴ Χορωδία Θεσσαλονίκης. Ιερὰ Μονὴ Ἅγιον Διονυσίου-Ἄγιον Ὁρος, σ.3-14; idem, «Εἰσαγωγὴ. Ιωάσαφ Διδάσκαλος Διονυσιάτης (α' ἥμισυ ιθ' αἰώνος-1866) Α. Βίος καὶ ἔργο. Β. Σημειογραφικὲς καὶ μορφολογικὲς παρατηρήσεις», στὸ *Ιερομονάχον Ιωάσαφ Διονυσιάτου Διδάσκαλον καὶ ἔζηγητον, Διονυσιατικὴ Μονακὴ Ἀνθολογία*, Ἅγιον

whilst others merely describe the extant material without proceeding to any specialized commentary and without trying to decipher the constitutive elements of the interpretation. Here I shall try to present a series of morphological elements from Athonite works showing how the same theme is received by various Athonite composers and how this multifarious production is skilfully encompassed in the tradition of Mount Athos.

The variety of sacred chants, as far as style, musical composition and interpretation are concerned, is obvious from the beginning of melurgic production and differentiates the various local traditions from the unified ecclesiastical psaltic tradition. As far as Mount Athos is concerned, we often encounter in the manuscripts chants that are labelled “*αγιορείτικα*”: *Kekragaria hagioreitika Ecclesiastika*⁶, *Timiotera hagioreitiki*, *Dynamis-Hagios* o

⁶ Όρος 2009, σσ. 11-20; M. Stroumpakis, *Νικόλαος Δοχειαρίτης καὶ ἡ συμβολή του στὴν Ψαλτικὴ Τέχνη*, Διδακτορικὴ Διατομή, Αθήνα 2007, dig. edition <http://thesis.ekt.gr/thesisBookReader/id/19123#page/1/mode/2up>; I. Liakos, «Η βυζαντινὴ ἀνώνυμη σύνθεση Χρονούσιος ἔπειος ἀπὸ τὴν ἔξηγηση τοῦ Χουρμουζίου Χαρτοφύλακος ΕΒΕ-ΜΠΤ 708, φ. 102β-104β: ἐρμηνευτικὴ προσέγγιση στὸ ὑφος τῆς Ἀθωνικῆς καὶ Πατριαρχικῆς Ψαλτικῆς Παράδοσης», *Proceedings of the 14th International Conference on Eastern Chant Transmission of Christina Ecclesiastical Musical Culture: East and West*, 5th September 2007, Sibiu; M. Chatzigiakoumis, *Άγιορειτικὰ Ἀπανθίσματα Α'-τόμος πρώτος: Ιστορικὴ εισαγωγὴ, μέλη καὶ σχολιασμοί, ἐρμηνευτές*, Βιβλίδιο ποὺ συνοδεύει τὴν κασσετίνα 12 cds στὴ σειρὰ *Σύμμεικτα Ἐκκλησιαστικῆς Μονοικῆς-Μέρος Β' Άγιορειτικὰ Ἀπανθίσματα Α'*, Κέντρο Έρευνών καὶ Εκδόσεων, Αθήνα 2009. Elements of structural analysis for all the Athonite compositions they contain are also provided in the booklets accompanying the CDs published by Vatopedi Monastery, entitled *Βατοπαιδινὴ Βίβλος Α', Β'* etc.

6 Cod. Sinai 1298 (18th, Papadike), f. 120v: Ἐτερα χειραγάρια ἐκκλησιαστικά, καθὼς ἐν τῷ ἀγιονύμῳ ὅρει ψάλλονται, βλ. Balageorgos D.-Kritikou Fl., *Τὰ χειρόγραφα Βυζαντινῆς Μονοικῆς Σινᾶ*. Κατάλογος περιγραφικὸς τῶν χειρογράφων καδίκων βυζαντινῆς μονοικῆς, τῶν ἀποκειμένων στὴν Βιβλιοθήκη τῆς Ιερᾶς Μονῆς τοῦ Ὄρους Σινᾶ. Τόμος Α', IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Αθήνα 2008 [Henceforth: Balageorgos-Kritikou, *Descriptive Catalogue Sinai*], p. 399; cod. Docheiariou 338 (1767, Anthologia), f. 14r, *Ἐτερα ἀγιορείτικα [χειραγάρια]*, Stathis, *Catalogue Mount Athos 1*, p. 406; cod. Korthiou 10 (18th, Papadike), f. 73v, *Ἐτερα σύντομα ἀγιορείτικα*, βλ. Em. Giannopoulos, «Τὰ χειρόγραφα ψαλτικῆς Τέχνης τῆς νήσου Ἀνδρου. Αναλυτικὸς περιγραφικὸς κατάλογος», *Ἀνδριανὰ Χρονικά* 36 (2005), [henceforth: Giannopoulos, Andros], p. 75; see also S. Kujumdzieva, «The Kekragaria in the sources from the 14th to the beginning of the 19th century», *Cantus Planus* (1993) pp. 449-463.

7 Cod. Sinai 1257 (1332, Heirmologion- Anthologia), f. 140v, *Ἄρχῃ σὺν Θεῷ ἀγίῳ ή Τιμιωτέρᾳ ή ἀγιορείτικῃ, ἥχος β'*, *Ἄξιόν ἐστι*, βλ. Balageorgos-Kritikou, *Catalogue descriptive Sinai*, p. 217; cod. Harleian 1613 (16th-17th, Anatasimatarion-Stichirarion-Anthologia), f. 29v, *Άγιορειτικὴ [τιμιωτέρᾳ] εἰς τὴν Θ' Ωδήν, ἥχος πλ. Β'*, *Καὶ πλούτοῦντας*, βλ. Em. Giannopoulos, *Τὰ χειρόγραφα Βυζαντινῆς Μονοικῆς: Ἀγγλία. Περιγραφικὸς κατάλογος τῶν χειρογράφων ψαλτικῆς Τέχνης τῶν ἀποκειμένων στὶς Βιβλιοθήκες τοῦ Ἡνωμένου Βασιλείου*, IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Αθήνα 2008, [στὸ ἔξῆς: Giannopoulos, *England*], p. 136; cod. SAL 48 (1436, Akolouthiai), f. 342r, *Τιμιωτέρᾳ ἀγιορείτικος, ψάλεται δὲ ἐν ταῖς τραπέζαις*,

*Theos hagioreitikon*⁸, *Methodos hagioreitiki oktaechos*⁹, *Polyeleos ecclesiastikos hagioreitikos*¹⁰, *Ti ypermacho hagioreitikon*¹¹, *Hagios o Theos of the feast of Holy Cross*¹², *Cheroubikon in Athonite style*¹³, *Trisagion hagioreitikon of the funeral service*¹⁴, *Nyn ai dynamicis hagioreitikon*¹⁵.

On the strictly local level, we find the following entries: *kekragaria syntoma hagioreitika Vatopaidina*¹⁶, *Timiotera Vatopaidini called katzivela (the gypsy girl)*¹⁷,

Giannopoulos, *England*, p. 177.

8 Cod. I. M. Profitou Iliou 606 (1823, Anthologia), f. 85r, ἔτερον λεγόμενον ἀγιορείτικον, ἥχος Β', Δύναμις Ἀγιος ὁ Θεός, A. Chaldaikakis, *Tὰ χειρόγραφα βυζαντινῆς μουσικῆς· νησιωτική Ἐλλάς*: "Υδρα, τόμος Α', IBM, Ιερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἐλλάδος, Ἀθῆναι 2005 [henceforth: Chaldaikakis, *Hydra*], p. 209; cod. Docheiariou 376 (18th, Anthologia), f. 190v, Ἐτερον Δύναμις ἀγιορείτικον ἐντεχνον καὶ μέγα, ἥχος Β', Stathis, *Catalogue Mount Athos 1*, p. 519. This hymn has been published in *Πανδέκτη τῆς ιερᾶς ἐκκλησιαστικῆς ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ ἐκδοθείσα ὑπὸ Τιάννου Λαμπαδαρίου καὶ Στεφάνου Α' Δομεστίκον τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας*. Τόμος 4 περιέχων ὅλα τὰ μαθήματα τῆς ιερᾶς Λειτουργίας. Ἐν Κωνσταντινουπόλει ἐκ τοῦ Πατριαρχικού Τυπογραφείου φωναρία (Φωτο-άναστασική ἀνατύπωση Ἐκδόσεις Ἐπέκταση, Κατερίνη 2001), pp. 36-38.

9 Cod. Sinai 1299 (1715, Papadike), f. 11v, Ἐτερον εἰς μέθοδον τῶν ὀκτὼ ἥχων λέγεται δὲ ἀγιορείτικον· ἄρχον ἥχος Α', Ἀββᾶς ἀββᾶν, Balageorgos-Kritikou, *Catalogue descriptive Sinai*, p. 408; cod. Gr. Liturg e. 4 (1805, Anthologia-Eklogi Anastasimatariou), f. 2v, Μέθοδος ἀγιορείτικος ὀκτάχος, Ἀββᾶς ἀββᾶν, Giannopoulos, *England*, p. 253.

10 Cod. Xeropotamou 325 (18th c., Heirmologion Balasiou), f. 138r, Ἀγιορείτικον, ἥχος Β', Δούλοι Κύριον- στάσις Β', ἥχος Α', Εξομολογεῖσθε τῷ Κυρίῳ- ἥχος τοίτος, Ἐπὶ τῶν ποταμῶν Βαρβυλῶνος, Stathis, *Catalogue Mount Athos 1*, p. 175.

11 Cod. Harleian 1613 (16th- 17th c., Anastasimatarion-Anthologia), f. 180v, Τροπάριον τῆς Θεοτόκου ἀγιορείτικον, ἥχος πλ. Δ', Τῇ ὑπερμάχῳ, Giannopoulos, *England*, p. 137; cod. Xeropotamou 380 (1759, Papadike), f. 622v, Τῇ ὑπερμάχῳ τὸ ἀγιορείτικον, Stathis, *Catalogue Mount Athos 1*, p. 280.

12 Cod. Lincoln College gr. 22 (17th c., Anastasimatarion-Mathimatarion), f. 65v, Τρισάγιον ψαλλόμενον κατὰ Κυριακὴν ἐν Ἀθήναις, ἐν δὲ τοῦ Ἀθω Ὁρει κατὰ τὴν ἑορτὴν τοῦ Σταυροῦ, ἥχος Α', Ἀγιος ὁ Θεός, Giannopoulos, *England*, p. 275; cod. Xeropotamou 100 (17th c., Anthologia), f. 187v, Ἀγιορείτικον καὶ ὁργανικόν, ἥχος Δ', Ἀγιος ὁ Θεός, Stathis, *Catalogue Mount Athos A*, p. 321.

13 Cod. Mayer 12053 (1662, Anthologia), f. 168r, ἔτερον χερονυβικὸν εἰς ἥχον τοίτον, ψάλλεται εἰς σχῆμα ἀγιορείτικον, ποίημα Κοσμᾶ Βαρδάνη, Giannopoulos, *England*, p. 419; cod. Panteleimonos 919 (1687, Anastasimatarion-Anthologia), f. 93v, [Χερονυβικόν] Ιβέρικον, ἥχος πλ. Β', Stathis, *Catalogue Mount Athos 2*, p. 211.

14 Cod. I. M. Prophitou Iliou 612 (17th c., Anthologia), f. 45r, Τρισάγιον ἀγιορείτικον νεκρώσιμον, ἥχος πλ. Β', Ἀγιος ὁ Θεός, Chaldaikakes, *Hydra*, p. 214.

15 Cod. Sinai 1312 (15th c., Papadike-Anthologio Mathimatariou), f. 112r, Ἀγιορείτικον, ποίημα Λογγίνου μοναχοῦ, πλ. Β', Νῦν αἱ Δυνάμεις, Balageorgos-Kritikou, *Descriptive Catalogue Sinai*, p. 525.

16 Cod. Gregoriou 6 (18th c., Anthologia), f. 84r, Ἐτέρα πενταγάρια σύντομα ἀγιανορείτικα βατοπεδινά, Stathis, *Catalogue Mount Athos 2*, p. 597.

17 Cod. Koutloumousiou 449 (17th c., Anthologia), f. 220v, Ἐτέρα τιμιωτέρα βατοπαιδινή, ἡ λεγομένη κατξιβέλα, ἥχος πλ. Β', Ἀξιόν ἐστιν, Stathis, *Catalogue Mount Athos 3*, p. 334.

verse from “*Makarios anir*” *lavriot*¹⁸, *Cherouvikon Ivirikon*¹⁹, *Theos Kyrios Vatopaidinon*²⁰. During or shortly before the period of the new musical notation we encounter references to Athonite style²¹.

Taking advantage of alphabetical indexing, I make the following remarks concerning the necessary conditions for labelling a chant as belonging to Mount Athos tradition (*αγιορείτικο*), an element that refers and at the same time contributes to the creative diversity of psaltic art: *Αγιορείτικα* are, according to general understanding, the chants that are performed first and foremost in the monasteries of Mount Athos, and are therefore local in character. More precisely, as far as the chant’s structure is concerned, the chants created by composers from Mount Athos or by outsiders and displaying, in their structure and themes, particular elements that mark them as stemming from Athos can be called *αγιορείτικα*. There is also a special case in which the chants in question may not display any peculiarity in their composition, yet they are called *αγιορείτικα* because they have been adopted by monks in Mount Athos and are performed there²². In modern times, the concept of style as an exceptional way of interpreting and analysing chant appears as a criterion for identification. Thus, we have hymns following the Athonite style, i.e. melodies containing and preserving that particular way of interpreting and analysing the chant. Furthermore, there are some cases of the documentation and diffusion of a particular local tradition within the Athonite monastic community. Thus in some manuscripts we find chants labelled *βατοπαιδινά, ιβέρικα, λανριώτικα, διονυσιάτικα*, as mentioned above.

As far as the period during which chants were written in the old notation is concerned, it is easier to identify the type of chant and its composer than to determine in detail the structure and the specific elements that point to a particular local or broader tradition. After the introduction of then new notation, things become clearer. The ease in writing melodies down offered the possibility of displaying particular traits. It is, therefore, easier to identify the points at

18 Cod. Iberon 993 (17th c., Anthologia-Mathimatarion), f. 28r, *Τὸ λεγόμενον λανριώτικον, ἐκαλλωπίσθη δὲ παρὰ κὺρο Λονκᾶ ιερομονάχον καὶ ἐμοῦ διδασκάλον, ἥχος πλ. δ', Κύριε τί ἐπληθύνθησαν*, Stathis, *Catalogue Mount Athos 3*, p. 870.

19 See above.

20 Cod. Iberon 974 (15th c., Papadike), f. 54v, *Ἄρχῃ τῆς Ἀκολούθιας τοῦ Ὁρθού Θεοῦ Κύριος ἄλλο Βατοπαιδινόν*, Stathis, *Catalogue Mount Athos 3*, p. 751.

21 See cod. Dionysiou 723 (19th c., Anthologia), f. 35r, *Ἀνοιξαντάρια ἀτινα ἐξηγήθησαν ἐν τοῦ παλαιοῦ εἰς ὑφος ἀγιορείτικον*, (*Anoixantaria transcribed from the old notation according to the Athonite style*), Stathis, *Catalogue Mount Athos 2*, p. 810.

22 For example, there is the “*Trisagion*”, which is chanted in Athens every Sunday, whilst the same “*Trisagion*” is chanted on Mount Athos at the Feast of Holy Cross, see op.cit. Giannopoulos, *England*, p. 275; see also the case of the Athonite “*Timiotera*” chanted in Constantinople, cod. Dionysiou 570 (15th c., Mathimatarion), f. 141r, *Τιμιωτέρα λεγομένη ἀγιορείτικος, ψάλλεται ἐν Κωνσταντινούπολει ἐν πανηγύσι ἀργὸν ἀπὸ χοροῦ, ἥχος πλ. B', Ἀξιόν ἐστιν*, Stathis, *Catalogue Mount Athos 2*, p. 708 and cod. Koutloumousiou 436 (16th c., Anthologia), f. 86r, *Τιμιωτέρα ἀγιορείτικη καθὼς νῦν ψάλλεται ἐν Κωνσταντινούπολει*, Stathis, *Catalogue Mount Athos 3*, p. 292.

which the Athonite style appears as a type of interpretation, as a way of rendering the notational symbols and as a melodic quality. It is on this issue that I shall focus in what follows, presenting examples of chants from the Athonite tradition that display an interpretive diversity and uniqueness.

We have to begin with the interpretation (*exegesis*)²³ of chants in the new notation. Transcription from the old to the new notational system is undertaken with a view to obtaining a more analytical and detailed recording of the actions prescribed by the notational symbols²⁴. The way of interpreting and executing the symbols characterizes the manner of chanting in a given region. Thus, as far as Mount Athos is concerned, contemporary living tradition of interpretation is attested in the works of Nikolaos Docheiarites²⁵, Matthaios Vatopedinos²⁶ and Ioasaph Dionysiates²⁷, ensuring diversity in expressing Athonite style.

A telling example is provided by the Old *Anoixantaria*²⁸, chanted during the great Vespers at Vigils. This hymn was transcribed by Chourmouzios Chartofylax into the new notation and published in the Church music book *Tameion Anthologias*²⁹. Figure 1 shows the introduction of the first verse, *Anoixantos sou tin cheira*, by Ioannes Koukouzelis.

23 According to Prof. Gr. Stathis, the “exegesis” of the old notation is the complete recording of the melody in the new notation, see Gr. Stathis, *Η εξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπαλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κάνωνα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 μὲ μὰ προσθήκη ἀπὸ τὸν κώδικα ΕΒΕ 1867, IBM [Μελέται 2], Αθήνα⁶ 2006, p. 99.*

24 According to Prof. Maria Alexandrou, “Transcription” is related to oral tradition. Melodies are recorded in the new analytical notation from the old, according to oral tradition. These transcriptions belong to the work of Three Teachers and their students, Athonite monks, see M. Alexandrou, *Ἐξηγήσεις καὶ μεταγραφῆς τῆς Βυζαντινῆς Μουσικῆς σύνομη εἰσαγωγὴ στὸν προβληματισμό τους*, University Studio Press, Θεσσαλονίκη 2010, pp. 20-21.

25 For Nicolaos Docheiarites, see M. Stroumpakis, op. cit.

26 For Matthaios Batopaidinos, see Em. Giannopoulos, «Η συμβολή...», op. dic.

27 For Ioasaph Dionysiates, see Ant. Alygizakis, op. dic.

28 The old great *Anoixantaria* belong to the “papadikon” genre of composition. Their name derives from Psalm 103(104):28, “thou openest thine hand”, see S. Antoniou, *Μορφολογία τῆς Βυζαντινῆς Μουσικῆς*, Έκδόσεις Βάνιας, Θεσσαλονίκη 2008, pp. 91-104.

29 *Tameion Anthologias*, περιέχον ἄπασαν τὴν ἐκκλησιαστικὴν ἔνιαύσιον ἀκολούθιαν Ἐσπερινοῦ, Ὁρθρον, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπτοφόρου Ἀναστάσεως, μετά τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Κατ’ ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, ἐξηγηθείσαν εἰς τὴν νέαν τῆς μουσικῆς μέθοδον, καὶ μετὰ πάσης ἐπιμελείας διορθωθείσαν ἡδη ἐσχάτως παρὰ τοῦ ἐφευρέτου τῆς φημενῆς μεθόδου διδασκάλου Χονδρού Χαρτοφύλακος τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐπιστασίᾳ δὲ τοῦ ίδιου, Νῦν πρώτον ἐκδοθείσαν εἰς τύπον, ἀναλώμασι τοῦ Ἰσάκ δὲ Κάστρο. Τόμος Α'. Ἐν Κωνσταντινουπόλει. Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατάν, ἀωδ'. 1824, [henceforth: *Tameion Anthologias* 1824], pp. 1- 36.



Figure 1: The first verse of old *Anoixantaria*: “exegesis” by Chourmouzios, *Tameion Anthologias* 1824

This hymn was also transcribed into the new notational system by hieromonk Nikolaos Docheiarites on Mount Athos. His interpretation, written between 1824-1830, is recorded in ms. 471 of the Docheiarion Monastery (see Figure 2).

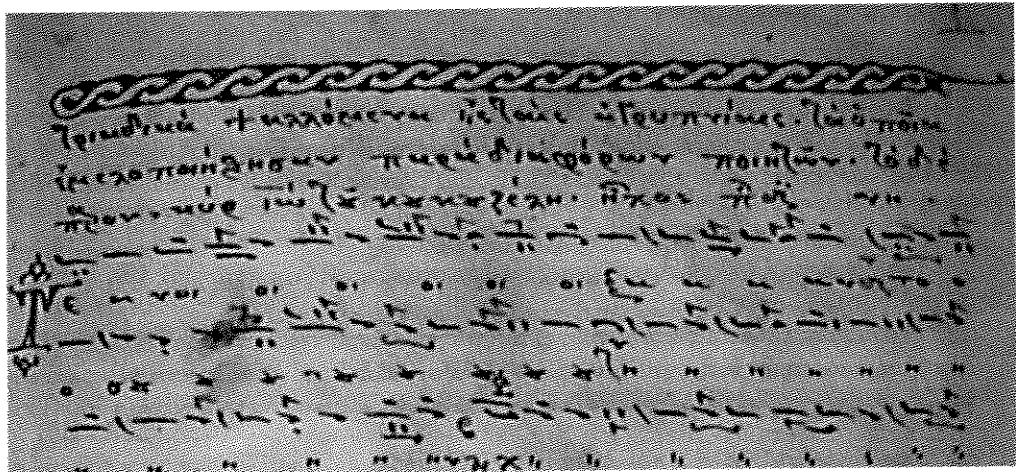


Figure 2: The first verse of the *Anoixantaria*: “exegesis” by Nikolaos Docheiarites, Docheiarou 471, f. 1r.

By comparing the two texts, we shall be able to identify the elements of Athonite interpretation:

TABLE 1

1 st verse: <i>Anoiksantos sou</i> , mode 4 plagal							
Interpretation by Chourmouzios Charthiphax							
Interpretation by Nikolaos Docheiariou							
Detailed comparison							
examples	<table border="1"> <thead> <tr> <th>Chourmouzios</th><th>Nikolaos</th></tr> </thead> <tbody> <tr> <td>1. </td><td></td></tr> <tr> <td>2. </td><td></td></tr> </tbody> </table>	Chourmouzios	Nikolaos	1. 		2. 	
Chourmouzios	Nikolaos						
1. 							
2. 							

The examples in staff notation (Table 1.1):

ex. 1. Chourmouzios

Nikolaos

ex. 2. Chourmouzios

A musical staff in common time with a treble clef. It features three notes: a dotted half note labeled 'zeta', a quarter note labeled 'z', and a half note labeled 'alpha'. The notes are positioned on the first, second, and third lines respectively.

Nikolaos

TABLE 2

Interpretation by Chourmouzios Charaphylax		
Interpretation by Nikolaos Doxelarias		
Detailed comparison		
examples	Chourmouzios	Nikolaos
1.		

The example in staff notation (Table 2.1):

Chourmouzios

Nikolaos

One more characteristic part (last) of the first verse:

Transcription by Chourmouzios, *Tameion Anthologias* 1824, p. 3.

Figure 3: the last part of the 1st verse of the *Anoixantaria*: "exegesis" by Chourmouzios

And the transcription of Nicolaos Docheiarites, cod. Docheiariou 471, f. 1r.

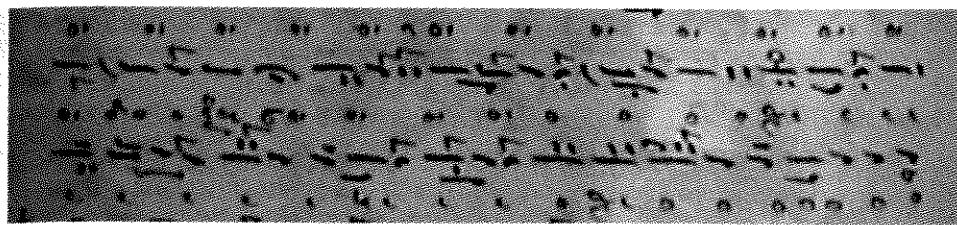


Figure 4: the same part: "exegesis" by Nikolaos Docheiarites

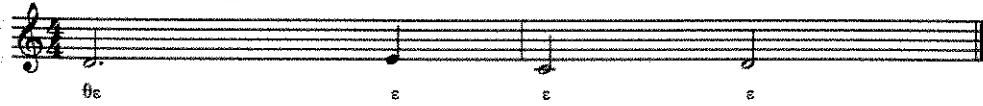
And the two texts in collation:

TABLE 3

Interpretation by Chourmouzios Charophylax	 θε ε ε ε ε ε ε ε ε ε
Interpretation by Nicolaos Docheiarites	 θε ε ε ε ε ε ε ε ε ε ε
Detailed comparison	
examples	Chourmouzios
1.	 θε ε ε ε
2.	 θε ε ε ε ε
	Nikolaos
1.	 θε ε ε ε
2.	 θε ε ε ε ε

The example in staff notation (Table 3.1):

ex. 1. Chourmouzios



Nikolaos



5 ex. 2. Chourmouzios

6 Nikolaos

ε ε ε ε

TABLE 4

Interpretation by Chourmouzios Chartophylax	<p>ο ο Θε ο ο ο Λο ο ο ο ο ο ο ο</p>	
Interpretation by Nikolaos Dochiarites	<p>ο Θε ο ο ο Λο ο ο ο ο</p>	
Detailed comparison		
examples	Chourmouzios	Nikolaos
1.	<p>ο ο Θε ο ο ο</p>	<p>ο Θε ο ο ο</p>

The example in staff notation (Table 4.1)

Chourmouzios

ε ε Θε ε ε

Nikolaos

ε ε Θε ε ε ε

It is obvious that there are differences between the two interpretations. Which elements make up Athonite style? At a first glance, these elements could be the detailed³⁰ or synoptic³¹ interpretation in different places of the melody, as well as the free interpretation. However, it is too early to generalize before the research has been completed.

30 See Table 1, examples 1, 2 [table 1.1]; Table 3, example 1, 2 [table 3.1]; Table 4, example 1 [table 4.1].

31 See Table 2, example 1 [table 2.1].

The interpretation of Nikolaos Docheiarites spread on Mount Athos in parallel with the interpretations of Chourmouzios and Gregorios Protopsaltes, and, in the mid-19th century, it was printed by the Patriarchal Printing Office³². Other editions from 19th and 20th century include the Athonite version of the old *Anoixantaria*³³. It is obvious that the Athonite interpretation did not replace the Constantinopolitan one, yet it constituted a conservative factor of local tradition, reinforced diversity of expression and demonstrated the capacity of the Athonite milieu to make the best out of the various musical themes and to underscore plasticity of interpretation. It has to be noted that up to the present day, Athonite interpretation is chanted in official celebrations³⁴ and taught by the monks of Mount Athos, such as Father Panaretos Philotheites, who recorded audiotapes especially for educational purposes³⁵.

A token of the diversity encountered in Athonite tradition during the 19th century is the high value placed on traditional melodies and their enrichment with new elements. The second example I will present is the slow *prosomoia* and *automela*³⁶ in versions by the three 19th-century Athonian masters and in-

32 See *Tameion Anthologias περιέχον ἄπασαν τὴν ἐκκλησιαστικὴν ἔνιανοιον ἀκολουθίαν Ἑσπερινοῦ, Ὁρθρον, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετά τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Ἐξηγηθὲν εἰς τὴν Νέαν τῆς Μουσικῆς Μέθοδον καὶ πάσης ἐπιμελείας διορθωθὲν παρὰ τῶν ἀειμνήστων διδασκάλων καὶ ἐφευρετῶν τῆς νεωτέρας μεθόδου, Γοργογίου Πρωτοφάλτον καὶ Χονδρού Χαροτοφύλακος. Τετράκις ἐκδοθὲν μὲ προσθήκην πολλῶν νέων μαθημάτων μελοποιηθέντων παρὰ Θεοδώρον Παράσκον Φωκαέως. Καὶ ἥδη τὸ πέμπτον ἐκδίδεται εἰς τόμους τρεις παρὰ τὸν νιούν αὐτοῦ Λ. Φωκαέως, ἔγκρισει καὶ ἀδείᾳ τῆς αὐτοῦ Παναγιότητος καὶ τῆς Ἱερᾶς Συνόδου. Δαπάνη Κωνσταντίνου Ἰγγλέση ζωγράφου. Τόμος πρώτος. Ἐν Κωνσταντινουπόλει, ἐκ τοῦ Τυπογραφείου τῆς Μουσικῆς Ἀνθολογίας, 1862, «Ἀνοιξαντάρια ἀργά «Κατὰ τὴν γραφὴν τοῦ Ἅγιου Ὁρούς», the first six verses, pp. 1 – 14.*

33 See *Ieropsaltou egolpion περιέχον ἄπασαν τὴν ἐκκλησιαστικὴν ἔνιανοιον Ἀκολουθίαν Ἑσπερινοῦ, Ὁρθρον, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετά τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Ἐκδίδεται τὸ πρῶτον εἰς τόμους δύο δαπάνη Μωϋσῆ δὲ Κάστρου. Ἐπιμελῶς δὲ διορθωθὲν παρὰ Ἀλεξάνδρου Φωκαέως ἔγκρισει καὶ ἀδείᾳ τῆς αὐτοῦ Παναγιότητος καὶ τῆς Ἱερᾶς Συνόδου. Τόμος πρώτος. Ἐν Κωνσταντινουπόλει, τύποις Μωϋσῆ δὲ Κάστρου, 1866 · *Mousikos Thesaurus tou Esperinou* περιλαμβάνων ἄπασαν τὴν ἐκκλησιαστικὴν ἀκολουθίαν τοῦ Ἑσπερινοῦ μετὰ πολλῶν προσθηκῶν. Ἐκδίδοται τὸ πρῶτον ὑπὸ Νεκταρίου μοναχοῦ Ἱεροφάλτου [...], Ἅγιον Ὁρος 1935, «Ἀνοιξαντάρια μέγιστα Ἰωάννου τοῦ Κουκουζέλου, τὰ κατὰ τὴν γραφὴν τοῦ Ἅγιου Ὁρούς», the first six verses, pp. 7-31.*

34 In particular, Athonite monks chant the first four verses on the Feast of St Athanasios of Athos (3 July). For recordings from the Feast during Summer 2003, see: «Πανήγυρις Ἅγ. Ἀθανασίου Μεγίστης Λαύρας 2003, message no 4/ tracks 2-5», <http://analogion.com/forum/showthread.php?t=4074> [2-1-2012].

35 For Panaretos, monk of Philotheou Monastery, see Dionysios Bilalis, «Πανάρετος Φιλοθείτης μοναχὸς ἐκ Πατρῶν», <http://www.symbole.gr/forum/viewtopic.php?f=135&t=543> [3-1-2012]. For other information and recordings, see, topic: f. Panaretos Philotheites, <http://analogion.com> [3-1-2012].

36 The *automelon* and the *prosomoion* belong to the heirmologic genre of composition.

interpreters Matthaios Vatopedinos, Ioasaph Dionysiates and Nikolaos Docheiarites. We have at our disposal two complete collections containing prosomoia, while various prosomoia are sporadically encountered in other codices. First, the collection of Matthaios Vatopedinos is ms. 1601 of Vatopaidion (dating from 1845), part of which was published by the Vatopaidion Monastery:

Collection including idiomela, prosomoia, stichera and some other chants [...] in slow style, as they are chanted at the vigils of the Holy Mountain and especially at the sacred and renowned Monastery of Vatopaidion³⁷.

The codex Dionysiou 705 is a *Prologarion*³⁸ composed and notated by Ioasaph Dionysiates. We read in the preface:

Collection including all the "prosomoia" for the feasts of the year [...] composed according the Athonite style by teacher Ioasaf Dionysiatis [...] these "prosomoia" have been composed according to the model of Petros Lampadarios, but now they have been improved by Ioasaph Dionysiatis according to Athonite style, because many chanters asked for this³⁹.

Finally, Nikolaos Docheiarites does not present a proper collection, but inserts various prosomoia into his own interpretations of the Sticherarion of Germanos, Bishop of New Patras⁴⁰, while a more complete picture is provided by ms. 71 of Simonos Petras, containing some of Nikolaos' own compositions for the Liturgy of the Athonite Fathers and of course all the prosomoia of the feast⁴¹.

I present three prosomoia and one automelon from these collections and especially a selection of melodic phrases from them. I compare the selected melodic phrases to the corresponding ones from the models of Petros Lampadarios in

The first group of hymns (*automela*) contains the original melody and this becomes a pattern for the second group (*prosomoia*), see S. Antoniou, *op. cit.*, pp. 277-279, 284-287.

37 Cod. Vatopaidiou 1601 (1845, Collection of Prosomoia). There are three scribal annotations: f. Ar, Συλλογὴ τῶν ἴδιομέλων, προσομοίων, στιχηρῶν, καθισμάτων, ἀπολυτικῶν τε καὶ ἄλλων τινῶν ψαλλομένων ἐν ταῖς Δεσποτικαῖς καὶ Θεομητορικαῖς ἑορταῖς [...]. σ. 1, [...] εἰς ὑφος ἀργόν, ὡς ψάλλονται ἐν ταῖς ἀγρυπνίαις τοῦ Ἅγιου Ὁροντος καὶ μάλιστα ἐν τῇ Ἱερῷ καὶ περιφήμῳ Μονῇ τοῦ Βατοπαιδίου [...], σ. 587, Ἡ μουσικὴ βίβλος αὕτη καλεῖται Συλλογὴ τῶν ἴδιομέλων [...]. For the second annotation, see 'Ἡ Πανηγυρικὴ Α', Βατοπαιδινὴ Μουσικὴ Βίβλος, Ἐκδοσις Ἱερᾶς Μεγίστης Μονῆς Βατοπαιδίου, Ἅγιον Ὁρος 1997.

38 The volume of the *Prologarion* (ms) is a collection of *Automela*. However, this *Prologarion* also contains the *prosomoia*. For the *Prologarion*, see S. Antoniou, *op. cit.*, p. 284.

39 Cod. Dionysiou 705 (19th c., Prosomoiarion), f. 1r, Συλλογὴ πάντων τῶν προσομοίων τοῦ ὅλου ἐνιαυτοῦ [...] μελοποιηθέντων κατὰ τὸ ὑφος τοῦ Ἅγιου Ὁροντος παρὰ Ἰωάσαφ Διονυσιάτου διδασκάλου· ἐμελοποιήθησαν μὲν εἰς τύπον παρὰ Πέτρου Λαμπαδαρίου, νῦν δὲ ἐπιδιορθώθησαν ἐπὶ τὸ κρείττον κατὰ τὸ ὑφος τοῦ Ἅγιου Ὁροντος παρὰ Ἰωάσαφ Διονυσιάτου κατὰ ξήτησιν πολλῶν, Stathis, *Catalogue Mount Athos 2*, pp. 788, 790.

40 Cod. Docheiariou 461[new numeration]/1245 [old numeration] (19th c., Doxastarion Germanou Neon Patron), Stathis, *Catalogue Mount Athos 1*, pp. 626-627; cod. Chilandariou 167/929 (19th c., Anthologion Stihiariorum Germanou Neon Patron), M. Stroumpakis, *op. cit.*, pp. 99, 104.

41 Cod. Simonos Petras 71 (19th c., Collection), P. Sotiroudis, «The library of Simonopetra», <http://www.athosmemory.com> [4-1-2012].

cluded in his *Heirmologion*⁴². The first two *prosomoia* are composed according to the *automelon* "Chairois askitikon alithos" in mode 1 plagal⁴³. The *automelon* "Os gennaion en martyisin" for the feast of St George (23 April) was composed by Matthaios of Vatopaidion⁴⁴. The third *prosomoion* is composed according to the *automelon* "Os gennaion en martyisin" in mode 4⁴⁵.

First case: *prosomoion* composed according to the *automelon* "Chairois askitikon alithos".

TABLE 5

Automelon "Chairois askitikon alithos", mode 1 plagal Text and compared phrase (Bold)	Prosomoion "Deuro marty Christou pros imas", mode 1 plagal Text and compared phrase (Bold)
Χαιροὶ ἀσκητικῶν ἀληθῶς ἐγενισάτων τὸ εὐάδες κειμένιον σταυρὸν γάρ ἐπ' ὅμον ὄρας, καὶ τῷ Δεσπότῃ Χριστῷ, σεωτὸν Παμμάκαρ ἀναθέμενος, σαρκὸς κατενάτησας τὸ χαματζηλὸν φρόνημα, ταῖς ἀρεταῖς δέ, τὴν ψυχὴν κατελάμπρυνας, καὶ πρὸς ἐνθεόν, ἀνεπτέρωτας ἔρωτα. Όθεν τὴν παναγίαν σοι, κυκλοῦντες πανεύφημε, λάρνακα Σάββα τῆς θείας, φιλανθρωπίας αἰτούμεθα, τυχεῖν σαῖς πρεσβείαις, καὶ τῷ κόσμῳ διηρηθῆναι τὸ μέγα θέος.	Δεῦρο Μάρτις Χριστοῦ πρὸς ἡμᾶς, οὐδὲ δομένον, συμπαθοῦς ἐπισκέψεως καὶ ὅντος κεκακωμένους, τυραννικαῖς ἀπειλαῖς, καὶ δεινῇ μανίᾳ τῆς αἰρέσεως ὑφῆς ὡς πίγμαλωτοι, καὶ γυμνοὶ διωκόμεθα, τότον ἐκ τόπου, συνεχῶς διαμυσίζοντες, καὶ πλανώμενοι, ἐν σπλαχνοῖς καὶ δραστιν. Οἰκτειρον οὖν πανεύφημε, καὶ δός ἡμῖν ἀνεστιν, πανδον τὴν ζάλην καὶ σβέσον, τὴν καθ' ἡμῶν ἀγανάκτησιν, Θεὸν ἰκετεύειν, τὸν παρέχοντα τῷ κόσμῳ τὸ μέγα θέος.

42 *Heirmologion* τῶν Καταβασιῶν Πέτρου Πελοποννησίου μετά τοῦ συντόμου Εἰρμολογίου Πέτρου Πρωτοψάλτου τοῦ Βυζαντίου ἐξηγημένα κατά τὴν νέαν τῆς Μονοικῆς μέθοδον μετά προσθήκης ικανῶν μαθημάτων, ὃν ἐστερούντο εἰς τό παλαιόν. Ἐπιθεωρηθέντα ἡδη, καὶ ἀκριβῶς διορθωθέντα παρὰ τοῦ διδασκάλου Χονδρού ζεύς Χαροφύλακος ἐνός τῶν ἐφευρετῶν τῆς ὁγηθείσης μεθόδουν, ἐπιστασίᾳ δέ τοῦ ίδιου νῦν πρώτον ἐκδοθέντα εἰς τύπον ἀναλόμασιν ίδιοις καὶ Ισαάκ δέ Κάστρο. Κωνσταντινούπολις. Ἐν τῇ Βρεταννικῇ Τυπογραφίᾳ Κάστρου εἰς Γαλατάν. ἀφοκε 1825 [στο εξῆς: *Heirmologion* 1825].

43 *Prosomoion* «Δεῦρο μάρτυς Χριστοῦ πρὸς ἡμᾶς», feast of St Demetrios (26 October), cod. Dionysiou 705, ff. 63v-64v, the work of Ioasaf Dionysiates (we are most grateful to Abbot Archimandrite Peter of Dionysios Monastery, who willingly made the photographs of the *prosomoion* available to us). For the same *prosomoion*, the work of Nikolaos Docheiarites, see cod. Docheiariou 461, f. 76v. The model from *Heirmologion* 1825 on pp. 229-230.

44 Cod. Vatopaidiou 1601, pp. 279-280, see 'Η Πανηγυρικὴ Α', op.cit., pp. 363-364. Model from the *Heirmologion* 1825 on pp. 226-227.

45 *Prosomoion* «Μοναστῶν τὰ συστήματα», Feast of the Holy Fathers of Mount Athos (first Sunday after Sunday of All Saints), cod. Simonos Petras 71, ff. 84v-85r.

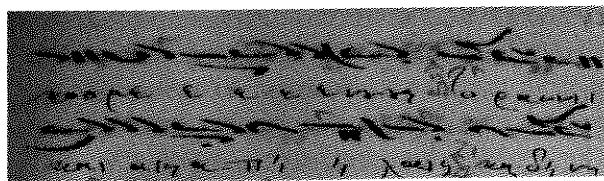


Figure 5: the melodic phrase “Tyrannikais apeilais” from the prosomoion of Ioasaf Dionysiates

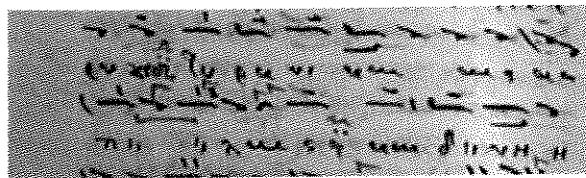


Figure 6: the melodic phrase “Tyrannikais apeilais” from the prosomoion of Nikolaos Docheiarites

TABLE 5.1

Prosomoion <i>Chairois askitikon alithos</i> , mode 1 plagal	
Model of Petros Lampadarios	
Adaptation by Ioasaf Dionysiates	
Adaptation by Nikolaos Docheiarites	
Detailed comparison	
Petros Lampadarios	
Ioasaf Dionysiates	
Nikolaos Docheiarites	

The example in staff notation (Table 5.2):

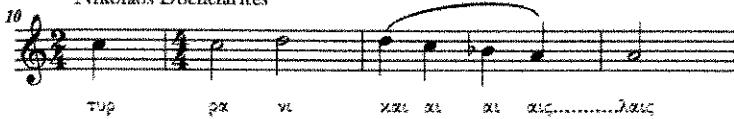
Petros Lampadarios



Ioasaf Dionysiates



Nikolaos Doucheirites



Second case: Prosomoion composed according to the automelon "Os gennaion en martyisin".

TABLE 6

Automelon "Os gennaion en martyis", mode 4	Prosomoion "Deuro marty Christou pros imas", mode 4
<p>Text and compared phrase (Bold)</p> <p>Ως γενναίον ἐν Μάρτυσιν, ἀθλοφόρε Γεώργιε, συνελθόντες σώμερον, εὐθημοδύμεν σε. ὅπι τὸν δρόμον τετέλεκας, τὴν πόσιν τετήρηκας, καὶ ἔδεξι ἐκ Θεοῦ, τὸν τῆς νίκης σου στέφανον, ὃν ἰκέτευε, ἐκ φθορᾶς καὶ κινδύνων λυτρωθῆναι, τοὺς ἐν πόστει ἔκτελοῦντας τὴν ἀεισέβαστον μνήμην σου.</p>	<p>Μονιστῶν τὰ συστήματα καὶ μηδέδων ἀθροισθῆτε, καὶ λαμπρὸν πανήγυριν συγκροτήσατε. ίσος γάρ πάντας ἐκάλεσαν ἡμᾶς εἰς ἑστίασιν καὶ χαρὰν πνευματικὴν οἱ ἐνταῦθα ἀστήσαντες πάντες δοῖοι, τὰς αὐτῶν ἀριστειας παραθέντες καὶ τούς ἀβλους καὶ ἀγδνιας, οὓς ὑπὲρ φύσιν διῆνυσαν.</p>

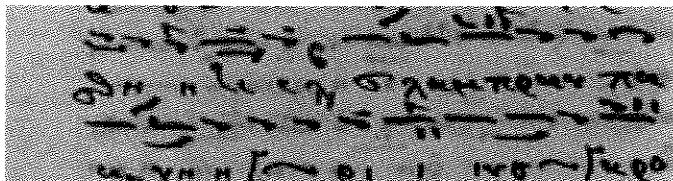
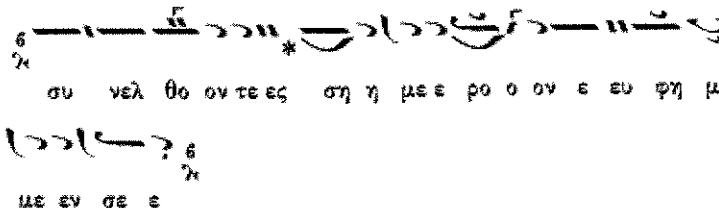
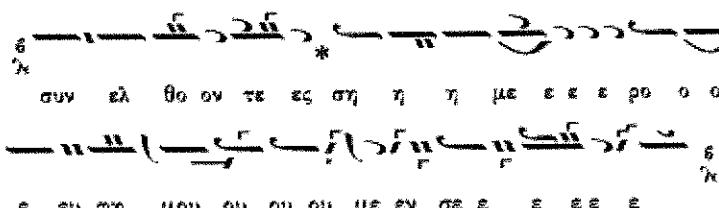
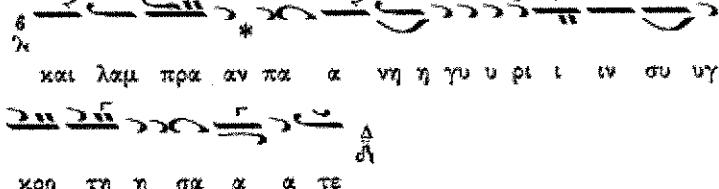
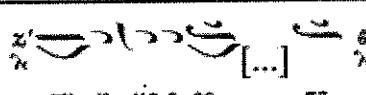
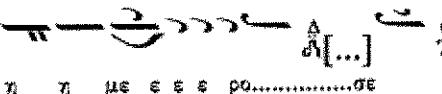
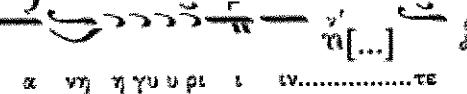


Figure 7: the melodic phrase “Kai lambran panigirin” from the prosomoion of Nikolaos Docheiarites

TABLE 6.1

Prosomoion to <i>Os gennation en martyrim</i> , mode 4	
Model of Petros Lampadarios	 <p>συ νελ θο οντες ση γ με ε ρο ο ον ε ε φη μου με εν σε ε</p>
Adaptation by Mathaios of Vatopaidion	 <p>συν ελ θο ον τε ες ση γ γ με ε ε ε ρο ο ον ε εν φη μου ου ου με εν σε ε ε ε ε</p>
Adaptation by Nikolios Douchiaritis	 <p>και λαμ πρα αν πα α νη γ γυ ο φι τ ι συ ου γ χρο τη γ σα α α τε</p>
Detailed comparison of one melodic line	
Petros Lampadarios	 <p>ση γ με ε ρο.....σε</p>
Mathaios of Vatopaidion	 <p>ση γ γ με ε ε ε ρο.....σε</p>
Nikolios Douchiaritis	 <p>αν πα α νη γ γυ ο φι τ ι συ.....τε</p>

The example in staff notation:

A series of observations will help us understand the work of Athonite fathers and assess its value on the basis of its capacity for expression. Here the tradition of Petros Peloponnesios is esteemed and enriched with new melodic forms whose purpose is to express and define the festal frame of Athonite vigils. The prosomoia here are richer and more expressive. Despite the fact that not all composers follow the same melodic lines, their melodies are nonetheless encompassed within Athonite style. These melodies obviously stemmed from chanting practice, with which the composers were intimately acquainted with, being themselves musicians, masters and chanters, and which they recorded, sometimes preserving local traditions, and encouraged in this by their contemporary chanters. In this case, diversity in melodic forms is accepted as an element of unified pan-Athonite tradition, not as a mark of individual musical expression. It is a known fact that the three composers, Ioasaph, Marthaios and Nikolaos were all music teachers with many students and that their musical works spread through the whole of Mount Athos. Furthermore, Nikolaos was often invited to chant with his students in various Athonite feasts, as is shown in this letter from the Monastery of Chilandar⁴⁶.

One could cite more examples of chants encountered on Mount Athos that preserve the variety of chanting expression combined with local tradition and which are chanted to the present day in Athonite Monasteries and beyond. I cite to this effect the typika performed in the Athonite style⁴⁷, the kekragaria

46 See M. Stroumpakis, op. cit., pp. 86-88.

47 See "Typika as they are chanted in Mount Athos recorded by Lykourgos Angelopoulos, A-B stasis", *Παραδόσεις Βυζαντινής Μονούχης, Αποστολική Διακονία της Εκκλησίας της Ελλάδος-Φροντιστήριον Υποψηφίων Κατηχητών*, Αθήνα 1996, pp. 41-48. For another record by Hieromonk Ierotheos of Filotheou, see *Άθωνική Μονούχη Ανθοδέσμη*, Θ. Λειτουργία, "Εκδοσις Ι. Μονής Φιλοθέου, Άγιον Όρος, 1987, pp. 4-13.

chanted in Dionysiou Monastery according to the oral tradition⁴⁸, and the second stasis of the Polyeleos (*Exomologeisthe to Kyrio*), chanted in various monasteries and places, such as Docheiariou⁴⁹ (see Figure 8) and Protaton⁵⁰.

Ἐξορθογείστε τῷ Κυρίῳ Δεκαετίαν
Ἐτίκος η τὸ πὲ Βαπτίζοντα Δοκιμαστῶν
Καταρρεψί Μητρού Βαπτιστῶν

Figure 8: "Exomologeisthe", by Kosma of Docheiarion.
Transcribed from the recording.

48 See Ant. Alygizakis, «Χαρακτηριστικές περιπτώσεις ιδιομορφιών του στιχηραρικού μέλους», *Πρακτικά του Β' Διεθνούς Συνεδρίου Μουσικολογικού και Ψαλτικού*: «Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοποίίας», Αθήνα 15-19 Οκτωβρίου 2003, Αθήνα 2006, pp. 255-269 and especially for the “Kekragarion” p. 269.

49 See Ἀνθολογία Ὑμνων ἐστης Ἀρχαγγέλων, ψάλλουν οι μοναχοί Ἀντίπας καὶ Ἀμφιλόχιος, Ιερά Μονή Δοχειαρίου, 1992, track A7.

50 See "Polyeleos syntomos as it is chanted in Karyes Mount Athos by F. Dionysios Firfiris, record Lykourgos Angelopoulos", *Παραδόσεις Βυζαντινής Μονοικής*, op. cit, pp. 51-60; "Υμνοι μὲ τὸν π. Διονύσιο Φιλοφοίη Πρωτοφάλη Πρωτάπον" (Κασσέτα, ed), no 2, "Έκδοση Ελληνικής Βυζαντινής Χορωδίας 1984, side 2-track 5.

I will conclude my communication with a reference to the late 20th century. As voyages, communication and exchanges became more easy, the notion of musical diversity in chant structure and expression was now more obvious. Monastic communities in Mount Athos received and encompassed many elements of interpretation from the outside⁵¹, whereas toward the end of the century, in the frame of the revival of cenobite monasticism, monastic brotherhoods tended to favour choral over solo chant, but without forgetting older chanters, who are always a source of study and inspiration (e.g. the great figures such as Diako-Dionysis Firfiris and others). Finally, one witnesses the emergence of musical figures composing new works that are chanted not only in their own monastery but elsewhere too.

All these aforementioned elements demonstrate that Mount Athos not only abominates repetition of the same type of interpretation, but also demonstrates the collective character of its psaltic tradition. Mount Athos is not only the Orchard of Our Lady, but also a blooming garden of psaltic art, where for a thousand years now many famous flowers have blossomed.

51 One might mention the influence of Nikolaos, First chanter of Smyrne, on Athonite psaltic tradition from the mid-19th century to the mid-20th century; see M. Chatzigiakoumis, «Ιστορική εισαγωγή», *Σύμμεικτα Ἐκκλησιαστικῆς Μονοικῆς, Μέρος Β' Αγιορειτικὰ Ἀπανθίσματα Α'*, τόμος πρώτος, Κέντρον Ἐρευνῶν καὶ Εκδόσεων, Αθήνα 2009, pp. 75-84.